

THE
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MUSIC CONVENTIONS: DETROIT, FEBRUARY 13-17

THE ASSOCIATION FOR EDUCATION BY RADIO

Who? What? Where? When?

Banquet speakers at the Detroit meeting of the Music Teachers' National Association include Jo Davidson, sculptor, Olin Downes, New York Times, and Edgar Guest.

Institute cancelled. As the February JOURNAL goes to press, we learn that the Sixteenth Institute for Education by Radio, originally announced for May 4-7, Columbus, Ohio, has been cancelled in order to help ease the transportation situation. This is the first interruption since the initial meeting was held at Ohio State University in 1930.

Station WHA, University of Wisconsin, is making plans to conduct a special institute for FM educational program planners during the coming summer. The institute was suggested by the U. S. Office of Education and it is expected that among those in attendance will be Commissioner John W. Studebaker and other staff members from the U. S. Office of Education, as well as engineers from the Federal Communications Commission and representatives of FM equipment.

Mrs. E. Rosen, Brookline, Massachusetts, had this to say in a recent letter to the AER: "I accidentally misplaced my November issue of the AER JOURNAL. This is a great disappointment to me as I found this particular issue of great value and interest. I wonder if it is at all possible to have another copy sent to me at the above address. If you can do this, I shall appreciate it, and if not, I shall understand. I find the JOURNAL of inestimable help to me in radio in education and in all of radio's phases."

Station WBOE, Board of Education, Cleveland, is carrying on an interesting experiment in educational broadcasting which may have significance in post-war broadcasting to returning veterans. Crile General Hospital has installed a private line to Station WBOE by which selected educational programs are presented daily, except Sunday, to the hospital. By means of a central sound system the programs are sent directly to the listeners through 1,700 earphones, thus making it possible for wounded men to receive the programs, though they are confined to their beds.

The NAEB News Letter states that, from the testimony presented at the Allocation Hearings, September 28 to November 2, the FCC will have the following major problems to solve: [1] Should FM be in the vicinity of 50 mc or 100 mc? [2] Should television start operation with present standards? Wait for development of a finer picture using much higher frequencies? Or should both systems be authorized? [3] Should facsimile be assigned to separate channels or multiplexed? [4] What and how much space should be set aside for aviation, police, and other emergency services?

WJZ, according to the New York Times, is banning all chainbreak announcements except time signals, from its night-time schedule after February 1.

Clifford J. Durr, FCC commissioner, addressed the Baltimore meeting of the National Council of State School Officers in December. A substantial summary of his remarks will be found in the December 20, 1944, issue of *Education for Victory*.

Max Karl [Schiffman], who for the past ten years has been educational director of WCCO, Minneapolis, became information executive for the St. Paul District Office of OPA on January 1. A testimonial luncheon in his honor was given on December 21 by twenty-two Twin Cities organizations with which he had worked during his career with WCCO. At that time he was presented with a matched set of luggage—the contribution of his appreciative friends.

Madeline S. Long, radio coordinator, Minneapolis public schools, in cooperation with the College of Education, University of Minnesota, and Station WLB, presented two demonstrations of the use of radio in the classroom for Minneapolis teachers on December 7, in Murphy Hall on the University campus. Demonstration teachers were Mrs. Dorothy Meredith, social studies, University high school, and Mrs. Winifred Robinson, first grade, Hamilton School, Minneapolis.

Robert B. Macdougall, AER Region I president, became full-time director of educational activities, Station WAAT, Newark, New Jersey, January 15. At the same time he resigned his position as a member of the English Department, New Jersey State Teachers College, Trenton. Since July 1, 1944, Mr. Macdougall has served Station WAAT on a part-time basis. He will continue to give the radio courses at the Newark State Teachers College, and to act as radio consultant to the New Jersey Education Association.

Radio was used in the administration of the language arts testing program in Cleveland, Ohio, December 4-15. The tests which were broadcast over the school station, WBOE, included the Metropolitan Readiness, the Metropolitan Primary I, the Metropolitan Primary II, the Metropolitan Primary III, and the Metropolitan Intermediate. Because of the large number of pupils at some levels in some buildings, all tests except Primary III were broadcast twice. Each program was preceded by a short period of music. A rest period with music was included half way between the Readiness, Primary I, and Primary II tests. A ten-page mimeographed instruction bulletin provided each teacher with specific instructions concerning her duties in connection with the administration of the tests.

Duell, Sloan and Pearce have just issued ten of the MacLeish scripts under the title, *The American Story*.

"The Lonesome Train," the Earl Robinson-Corwin production [which many experts pronounce the finest radio program ever produced] is now available in album form [Decca].

KFKU, the University of Kansas Station, began recently to feed to the Kansas State Network two fifteen-minute programs, "Your Kansas Government," and "Kansas Unlimited." The programs were planned in cooperation with officials of the state government and members of the Kansas Industrial Development Commission.

The December, 1944, issue of *Education*, is devoted in its entirety to radio education. Editor for the issue is Max J. Herzberg, principal, Weequahic high school, Newark, N. J., and book review editor of the AER JOURNAL. It contains articles by the following: George Jennings, Harrison B. Summers, Marie M. Barry, Stephen Vincent Benét, Archibald MacLeish, A. Murray Dyer, Tracy F. Tyler, William Lewin, and Carl G. Miller.

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FEBRUARY, 1945



TRACY F. TYLER, Editor

JAMES G. HANLON, Supervising Editor

VOLUME 4, NUMBER 6

GEORGE JENNINGS, Business Manager

A Salute to the Music Teachers

AGAIN THE ASSOCIATION for Education by Radio joins with educators working in one of the special subject fields in a cooperative effort.

The Music Teachers National Association meets February 13-15 in Hotel Statler, Detroit, Michigan. Immediately following, February 16-17, the National Association of Schools of Music convenes at the same place.

The Editor, on behalf of the entire membership of the AER, extends greetings to these music organizations and wishes them successful conventions.

No doubt many members of these two music groups belong to the AER. As AER members they will note with pleasure that the first general session of the MTNA, February 13, deals rather closely with radio. Chairmanship this session will be Gilbert Chase, supervisor of music, NBC University of the Air, and its theme is "Music in Latin America." Mr. Chase will open the program with a discussion of the topic, "Radio's Contribution to Inter-American Relations." Other speakers scheduled are Charles Seeger and Russell Goudet.

It is with unusual pleasure that this issue of the JOURNAL is dedicated to the field of music, and more particularly to those who have made the teaching of music their profession. Today, music is probably the most essential ingredient in American radio as it undoubtedly is in radio everywhere. Perhaps radio could exist without music but radio's influence and universality would both be reduced to a mere fraction without music. If, as is frequently stated, music constitutes nearly two-thirds of American radio time, programs without music would be almost unrecognized and perhaps even unpalatable. Thus, from the commercial as well as the entertainment point of view, music is of great importance.

However, the marriage of music and radio has produced an even more significant result. While music was making it possible for radio to build and hold an audience so that the goods and services of a sponsor could be sold, radio has, at the same time, rendered inestimable service to music. It has brought the work of the masters to the humblest firesides. It has made audible to millions the Metropolitan Opera concerts, formerly heard only by a few thousands of people in New York and other larger cities. In the same way, the ownership of a radio has automatically provided box-seat privileges for such orchestras as the New York Philharmonic, the Cleveland and the Boston symphonies, to mention only three. Light opera is equally accessible through the turn of a dial as is the chance to hear all of the latest popular, religious, swing, or any other kind of music that the listener enjoys.

Can such opportunities fail to raise the standards of musical education? of appreciation? of culture? Does not all this music which radio brings to every fireside constitute an informal education that is available, without

fee, to all who will partake? In fact, can a single individual escape entirely from its impact?

But this is not all. Radio has gone a step farther. Music lessons, to meet the needs of students of all ages, have been broadcast for classroom use. Cleveland and other cities have broadcast for the lower primary level, rote songs, carefully selected and presented in various ways, to give children an example of artistic singing with piano accompaniment. Such a program makes available to every classroom the singing voice best suited to imitation by the child. Similarly, Professor E. B. Gordon is now, for the fourteenth consecutive year, giving radio singing lessons to Wisconsin boys and girls, grades 4-8, in a program called, "Journeys in Music Land." Then there are programs of rhythmic activities in Wisconsin, in Cleveland, and elsewhere. Minnesota has a music appreciation program for junior and senior high schools which is also in its fourteenth year. Wisconsin has an equally successful program, "Music Enjoyment," for grades 1-4. CBS presents "Gateways to Music," which is intended to stimulate further musical activity and appreciation. Then there are the well-known Standard School Broadcasts and, until recently, the Damrosch concerts which have wielded great influence on the young people who have listened to them in their classrooms.

In this short space the Editor can only thus hint at the potentialities which radio and music hold for each other. Radio's effectiveness as an assistant music teacher is attested by the extensive bibliography of articles and books on the subject which have appeared in the past fifteen years. The success of cities like Cleveland and Rochester, of states like Ohio and Wisconsin, as well as of network programs in bringing music into the classrooms by means of radio can hardly be laughed off as just another one of the "fads and frills." Radio can and is aiding music teachers in reaching their objectives. It can aid more teachers if they will but give it a chance. Whether it does or not can no longer be considered a test of radio. Radio has proved its case. Now it is up to the teacher. Will she rise to her responsibilities? Will she forge the final link between the radio programs and her students?

The Editor has invited the president of the Music Teachers' National Association and others in the music field to prepare articles for the February AER JOURNAL. Their articles which appear in subsequent pages, constitute a positive contribution to the objectives of their own organizations and to those of the AER. Furthermore, the Editor renews his invitation to all teachers to report their experiences in making effective use of radio. Thus will successful methods be given a nation-wide hearing to the end that, through radio, better instruction for all will result.—TRACY F. TYLER.

The President's Page

THE ASSOCIATION FOR EDUCATION BY RADIO greets the Music Teachers' National Association this month. One of the best organized of all educational groups, this organization has contributed mightily to the recognition, by schools and public, of the importance of music in education.

Music Important in Broadcasting. Radio has a special interest for those in the music field, and outstanding pioneer work has already been done in using broadcasting to further music education. Indeed, music is a "natural" for radio. Since music is sound, and radio transmits it with a satisfying degree of fidelity, music can reach audiences of millions easily and often through broadcasting.

So runs the logic. Certainly a third or more of all broadcasting in this country is made up of music in one form or another, and, equally certainly, uncounted millions for the first time are able to listen to a wide variety of music presented with high performance standards. While listeners tend to prefer types of music with which they are familiar, their tastes are being gradually broadened as they become accustomed to new types and kinds of music. Undoubtedly, too, there is a constant growth in appreciation of more serious music, as the greatly expanded opportunity to hear first-class concerts testifies.

No group, then, has more reason to be concerned with education by radio than the music educators. They have a three-fold responsibility: [1] to develop in growing youth an increasing discrimination in their radio music listening; [2] to utilize broadcasting as a means of teaching music and its appreciation; [3] to distribute the musical product of their instruction to wider audiences through radio.

But the fact is that despite noteworthy pioneering efforts, music educators generally have not devoted much attention to the radio field. Like all teachers, they have tended to ignore this new medium except to deplore the seeming excessive amount of popular music which characterizes radio's offerings. Many have been called upon to give occasional broadcasts of orchestras, choirs, and glee clubs, but only a few have considered how the medium may be harnessed to

educational objectives. And probably even less have seized upon the opportunity afforded by run-of-the-mill musical programs to widen and extend youth's musical horizons.

Music Educators Must Extend Efforts. Actually, however, no group of educators has a greater stake in broadcasting. Most boys and girls today receive the bulk of their exposure to music through the loud speaker. Live concerts still tend to be an exclusive privilege of those with sufficient income living in cities. Likewise, personal instruction by trained musicians is still available only in larger schools—rural children being dependent still upon their own meagerly trained classroom teachers. What radio can do to meet this situation is indicated by the extensive rural participation in the music series of the Wisconsin School of the Air or the continued and heartening response to the Civic Orchestra concerts of the Rochester School of the Air and the Gateways to Music series of the American School of the Air.

In an earlier President's Page, we stressed the importance of bringing into AER membership all who are concerned with education by radio. This applies with special force to the music educators. While many already belong, there are many hundreds of others who ought to become active in our organization. The Association is the common meeting ground among the various special interests—English, social studies, music; educators, broadcasters, civic leaders. As a beginning, we should secure memberships from among those who plan and produce educational music programs. Then the rank and file of teachers of music, concerned alike with school use of music broadcasts and with youth's out-of-school musical listening, should become active members. They will find much that will serve them. The Association's Music Committee is actively at work. The AER JOURNAL includes material helpful and stimulating to music educators. And the values gained from association with those outside the music field, also interested in radio, are manifold.

Regional Organization Under Way. The organization of the AER regions

is now proceeding. Representatives elected from each of the constituent states of a region make up its Board of Directors. Each Board will select a Regional Executive Committee to develop and carry forward an aggressive program within the region. Securing a place for the consideration of radio in conferences and conventions; stimulating teacher-training institutions to offer instruction in radio utilization; encouraging the establishment of radio workshops; organizing local and state conferences on radio education—these are some of the tasks which regional organization can accomplish.

In politics, national elections are never won until organization is perfected down to the level of wards and precincts so that the many tasks of bell-ringing and button-holing can be carried on everywhere. Likewise, education by radio will not develop adequately until it is aggressively promoted in every community and every school through grass-roots organization. Organization of the seven regions is but one step in this necessary task, but it is an important one.

National Committees at Work. The most difficult task of your president is to "needle" the chairmen of national committees so that they will carry on effective activity. The committees, without exception, are manned by excellent people, but invariably these fine folks are very busy. It seems easy to put committee work aside for more immediate tasks until, suddenly, it becomes time for annual reports. These chairmen face a tough assignment. In most cases they must carry on entirely by correspondence and few have any secretarial assistance. Yet, surprisingly, much is being accomplished through letters, preparation and criticism of manuscripts, and diversified assignments carried out by individual committee members. We are hopeful that when annual reports are submitted in May, the Association will witness impressive achievement on the part of its committees—recommendations for action, plans for new activities, documents to be printed in the JOURNAL, and progress on various projects. *Time is short. Let's all get busy.*—I. KEITH TYLER.

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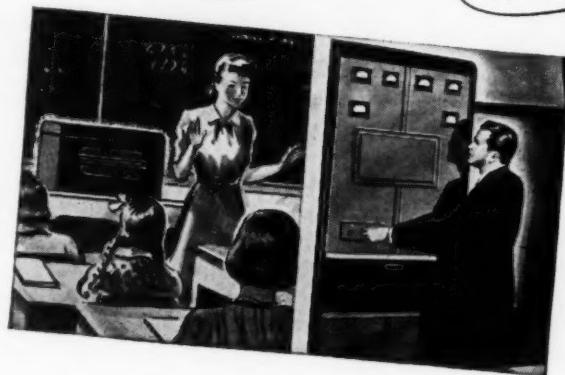
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From the Music Teacher's Viewpoint

What Is Radio Trying to Do?

Radio, like other educational media and systems, does things *for* us, but it also does things *to* us. This is particularly true under the American radio systems. Other systems, governmentally controlled, do one thing or the other, but not both. The BBC, for example, tries to do as much as it can *for* the British public; it disseminates such information as the authorities deem "good for" listeners and holds up dignified ideals in music, lectures, drama, and other entertainment. The British government, making little effort to do things *to* the listener, allows perfect listening freedom to Britons. It permits no defeatist talk or music, but it is confident that no enemy propaganda will have any ill effects. The German government, however, is much more concerned with what radio does *to* the inmates of the Third Reich. Totalitarian control of radio is bound to see that radio issues commands, not mere instruction; the dictator must bend the public to his will. Germans listen to foreign broadcasts at the risk of their lives, because what the radio does *to* the listener is of paramount importance. What the radio does *for* him is of no consequence, unless it is primarily for the state. The individual has no existence save for the sake of the state. In America and Britain the opposite is true; the state exists for the sake of the people who maintain it.

We in America have no desire to give up our commercially sponsored systems, with all their aggressively bad manners. There are those who think the British system dignified but dull. We shudder with horror at the prospect of a totalitarian system subservient to a one-party state and a Nazi fascist, or communist dictator. Even the severest critics of radio in this country would, in all fairness, be obliged to admit that it could be much worse. Competition is the life of radio, and there is much to be said for the system which makes radio the life of American trade. But we want it more and more to be also the life of education.

So in response to the request that

I offer some observations on radio from a university professor's point of view, with special reference to music, I would like to examine the balance or imbalance between the two objectives. What is radio doing *for* us, and what is it doing *to* us?

The executives of our great radio systems make every effort to show what radio does for us, and the record is impressive. "Sustaining" programs are well named. We can be grateful for the sustenance we get from outstanding broadcasts of symphonic, operatic, chamber, and virtuoso music. The diet gets monotonous at times, due to the fact that four great masters only wrote four, six, and nine symphonies, respectively, and nine or ten music-dramas; but the food is wholesome and undoubtedly good for us.

At the same time, radio is doing more and more for the modern composer. The progressive attitude of radio toward modern music is in marked contrast to the timid conservatism of the traditional symphony committee. In spite of Virgil Thomson's fulminations concerning "the appreciation racket," even that abused term begins to acquire educational respectability. From the Standard School Broadcasts in the West to the Eastern University of the Air, we find directors turning more and more to musicologists for expert advice. Radio music is growing up wherever it is employed by the systems themselves and by the sponsors who emulate the sustaining program to command prestige.

When we turn from the sustaining programs to the garden variety of commercially sponsored "packages" of time on the air—time bought to stimulate profits tomorrow—it's another story. Most commercial sponsors care not at all about what they do *for* us; but what they want to do *to* us is plenty. Proof of this is found in what radio jargon calls "irritation value." My own personal vow never to buy or knowingly eat certain brands of bread advertised by four-measure phrases sung by sirens, robots, vodors, and snappy pappys is an asset to the baking trust. Every time I voice my disapproval and

righteous indignation at such desecration of the muse I advertise the product whose sponsors I detest. So I suffer in silence, when unable to reach the switch.

One might pause to inquire why in heaven's name must the American people, already irritated as never before, be further exasperated in order to stimulate sales of necessities that are hard to obtain. These 60-second packages, however, are merely brief nuisances, straws which show the direction of commercial winds in radio. There is a more serious problem involved in this question as to what radio is doing to us. That problem can be summed up in one sentence: Commercial radio sponsors have found quick returns in irritating forms of entertainment; some of them are throwing the traditional laws of entertaining art out the window.

The entertainer always tries to do things to us. The successful comedian makes us laugh, but laughter also does something *for* us. The entertainer-artist can also make us cry a little, but laughter comes first. Tears are a release but weeping can become neurotic, especially in times like these. Entertainment, in war-time, is as necessary as food, but it has to be well-balanced entertainment, in which strengthening laughter does things *for* us. In former wars, the composer-singer-entertainer gave "sustaining" programs. The songs of Stephen Foster, Dan Emmet, Henry Clay Work, George M. Cohan, Irving Berlin, and others may have brought tears on many an occasion, but their laughing rhythms and soul-warming barber-shop harmonies maintained a healthy balance.

Today, our music of radio and movies is doing nothing to maintain this balance. There is no laughter in modern music, and radio is doing more than the movies to accentuate this sad lack, because radio is free and omnipresent. The only entertainers who keep the classical balance are the non-musicians, who keep alive the life-saving function of laughter.

As soon as an "entertainer" opens his mouth to sing, or a conductor lifts his baton, all good humor ceases, and we are taken to a never-never

land of lush "effects," cry-baby saxophones imitating sexless crooners, and choral humming on m's and n's.

There is tragic significance in the revolt of OWI writers fed up with "the war that refreshes," served up with full orchestra, harps, and celestas. The few composers who carry on the classical tradition of entertainment seem to be in the theater. But when the sparkling music of "Oklahoma!" gets to the air, it is dressed up beyond recognition. Even Walt Disney's music has lost some of its happy qualities since the tragic death of Frank Churchill.

Great art appeals to the individual, but has qualities of timelessness which make us all feel kinship with each other. The art movie version of "Mrs. Miniver" did that for us, when Mr. Miniver entertained wife and child in the bomb shelter. Beethoven's Fifth can do that for us, also, but not if we put the composer of *Fidelio* on a pedestal, and forget his concern with humanity.

"Phony" art appeals only to the individual, irritating him in a futile way, jerking his frame with sobs and tears, but doing nothing to make him conscious of unity with something bigger than our little selves. "Since You Went Away," one of the worst of war-time movies, falls into this category; so do the soap operas, the crooners, and the smoothy nostalgia of the commercial radio. This stuff only makes the soldier more anxious to get home to sweetie and mom's cooking as soon as possible. As for mom, the radio fixes her so that she will go out and buy sweets and furs, bread and wine, powders and puffs, to boost her morale. As Howard Mumford Jones says in a recent article in the *Saturday Review of Literature*, the mothers of America can lose the war for us yet.

What is radio doing to them and to all of us? Is it making us more concerned with our greedy little selves, our own little class, and our own little nation? Our nation will be no greater than ourselves and our radio. The greatest thing radio can do for us is to make us more conscious of our responsibilities, better able to laugh, sing, and work with other people, other races, and other nations.—WARREN D. ALLEN, professor of music and education, Stanford University.

The Radio in American Musical Life

There can be little argument concerning the very important place of the radio broadcast in the development of musical interest and understanding among the people of America. Good music may be heard daily at the mere turn of the dial. The most important orchestras, the most artistic chamber-music organizations, opera magnificently performed, the foremost singers, violinists, pianists, and other performing artists, the chief oratorio and choral societies—all these are proud of their contributions to American musical growth by the means of radio.

The influence of these efforts has been profound. The widespread interest in orchestral music, as evidenced by the sale of recorded symphonic music as well as by the growing support of symphony orchestras in the smaller cities, has been tremendously stimulated by such musical broadcasts. The youth in the many excellent high school orchestras, scattered through the length and breadth of our land, are thrilled to compare their own performances of symphonic music with those heard over the air, to the stimulation of their powers of discrimination as to those factors which really constitute artistic performance. Their leaders have been similarly influenced, and many have by this means definitely been educated to finer musical potentialities.

Instructors in college and university classes in music subjects have often found students [majoring in other subjects than music] registered in their music classes as a result of interest aroused through radio listening; and in many cases have found such students to possess well-rounded listening repertoires made up of important works with which they have become familiar through radio.

Book publishers have become aware of this widespread expansion of musical interest. This is confirmed by the appearance of numerous books, written by good authors, dealing with various phases of music—those concerned with music fundamentals, music biography, music analysis, music history, and even aesthetics and acoustics as they are related to organized sound in the form of music, and the human faculties to react to it.

All of this has created a magnificent

music public in America, with the result that concerts are well-supported, and there has come into being a real incentive to the young musician—performer and composer—to master his craft, knowing that there is a place for him in American musical life.

Let us therefore salute the American Radio as a potential of supreme importance to the future development of a MUSICAL AMERICA.—JAMES T. QUARLES, University of Missouri, president, Music Teachers' National Association.

Radio Widens Field of Musical Experience

To broadcast means "to scatter or disseminate widely." Thus the idea of diffusing, of spreading abroad, of circulating, is basic to the conception of radio broadcasting. The fundamental triumph of radio was the conquest of distance in human communications. Applied to the field of music, this process of wide dissemination through the air waves meant a tremendous potential increase in the size of the listening audience. As has often been pointed out, only a few thousand people can hear a performance in a concert-hall or an opera-house, while millions could, if they so desired, hear the same performance on the air. The value of the service that radio has rendered by making music available to the millions can scarcely be overestimated. It is not surprising, therefore, that our thinking about musical broadcasting has concerned itself almost exclusively with widening the sphere of receptivity—with reaching a larger audience over a greater territory. Flushed with our amazing progress in this direction, we have seldom paused to ask ourselves what it is that we are diffusing or disseminating. Is radio broadcasting widening the field of musical experience in any but a purely physical or numerical sense? Is it bringing more kinds of music to more people, or just the same music to more people?

Before exploring these questions further it will be necessary to give a little historical background. The standard musical repertoire as we know it today is a comparatively modern development. Until a hundred years ago, more or less, it was customary to perform chiefly the music of living

composers. If one examines the programs of concerts given in this country, for example, from about 1750 to 1820, one finds that approximately ninety-nine per cent of the music played was by composers living at the time or very recently dead. In a word, it was contemporary. But as the 19th century advanced and concert-giving became a big business, the so-called "standard repertoire" began to take shape. It consisted largely of works from the Romantic period, from Beethoven to Brahms and Tchaikovsky, with some Classical elements represented by Haydn and Mozart. In opera, too, the repertoire became standardized, centering around the works of Wagner, Verdi, and Puccini, together with a few favorites such as *Faust* and *Carmen*. During the past fifty years contemporary music of the "serious" kind [as distinct from popular music] has loomed very small in performance compared with the standard repertoire. Has radio done anything to alter this situation?

Radio inherited the established musical repertoire and simply gave it a wider audience. Nevertheless, the broadcasters eventually perceived that there was nothing basically constructive in merely bringing the same music to more people, *ad infinitum*. Furthermore, radio needed more music than had ever been used before, because it had more time to fill with musical programs. The supply of popular music was plentiful, hence there was no problem in this field. But "serious" music was another matter. Could the living composer

become a vital force in the musical world, as he once had been? Could he earn a living from his art and have an opportunity to hear his music frequently performed? Radio supplied a partial answer to these questions by giving increased attention to the living composer of serious music, by playing his works more often, and by commissioning works especially for radio performance. Admittedly, a final solution of the contemporary composer's problem has not yet been reached. But unquestionably many steps in the right direction have already been taken. I firmly believe that the future of music in this country depends largely on the extent to which the radio industry can come to a working agreement with the American composer. Radio will need more music all the time, and the living composer, who speaks for the age in which he lives, is the logical source of supply. But the composer must understand both the needs of his age and the needs of radio before he can utilize to fullest effect the medium of radio broadcasting.

Tapping the creative sources of contemporary music is only one of the ways in which radio can widen the field of musical experience. There is, for instance, the broad field of historical investigation, which can uncover little-known music of the past that has artistic value as well as historical significance. There is also the fascinating field of folk music, to which radio has been giving increased attention in recent years and whose educational value is becoming ever more widely recognized in our schools.

These two fields — history and folklore — have been explored with considerable thoroughness in the musical broadcasts of NBC's University of the Air during the past three years. Dealing with "Music of the New World" and consisting largely of unfamiliar musical material gathered through extensive research, this series

has demonstrated how radio broadcasting can serve the broad purposes of musical education [in the cultural rather than the class-room sense] while at the same time reaching out both into the past and the present to widen the sphere of musical experience.—GILBERT CHASE, supervisor of music, NBC University of the Air.

Radio in Post-War Teaching

"Widening Horizons in Education" was the thought-provoking theme adopted by the Music Educators Conference last spring, and, as these wintry days bring us the war news, this theme might well be considered carefully by educators in general.

Certainly in the post war era now approaching, education must widen its horizon considerably. The global nature of this war has given rise [whether we wish it to or not] to global thinking, and the airplane and the radio, the instruments of the present era, will make this a reality.

Where then, in this picture, is the teacher? Looking back over the last twenty-five years of this long armistice, one is amazed at the enormous changes which have taken place in American education especially on the secondary school level.

The writer, having worked actively during this period in the fields of history, English, biological science, and public school music, has found it a great experience to see an educational system, bound by European tradition, emerge into the true American institution which it now is. The complete revolution during this era of the aims of education has produced a system dedicated to solving the actualities of life—citizenship, vocational guidance, leisure, health, for example.

This, it would seem, is a splendid foundation for the demands of the post war educational program. The problem of the teacher then, will be to present to the student the graphic understanding, not only of his own situation, but the global aspect of things and their relation to himself. Probably no person in the educational system is more aware of this than the music teacher, because her subject has always been global in nature.

Musicians are far ahead in the matter of understanding "races" because they have become familiar with their most emotional expression—music. It is at this point in the educational



MRS. ELYDA MORPHY AND STUDENT GUESTS on one of her "Music Enjoyment" broadcasts, Wisconsin School of the Air.

scheme that the music teacher finds a valuable aid—radio. With the “instrument of the new age” she may, [out of her imagination] correlate the music, drama, and poetry of different periods and people which, when set in their proper historic background, enables the radio listener to transport himself in his imagination back to the “active life” of a totally unfamiliar period of history.

It has always seemed, that it is this ability to feel oneself a part of another

age that is the base and core of one's understanding of and sympathy for the artistic expression of that age. And this is true not only of the field of music but also in the equally interesting field of literature.

Radio then, is bound to become a powerful factor in the teaching process, and further than that, an essential aid in the teaching of tomorrow.—RUTH LIPPINCOTT, music teacher, South high school, Columbus, Ohio.

American Radio After the War*

The Federal Communications Commission recently conducted an extensive hearing to secure information and advice for the assignment of frequencies to the various classes of non-governmental services. We listened to more than 200 experts from industrial, scientific, and educational fields and received about 5,000 pages of testimony and more than 500 exhibits.

The evidence showed conclusively that FM broadcasting will expand rapidly. Better able to avoid static than standard broadcasting, FM is likely to have a stronger appeal generally. Since a number of these stations can operate in closer proximity on the same channel without objectionable interference than is possible with standard stations, and can probably be constructed more economically, many more localities will be able to have them. This will provide a greater access to the microphone among the masses of the people. An increase in the number of stations will possibly mean a corresponding growth in the number of networks.

There was considerable testimony at the hearing regarding the future of television. The television pictures after the war are expected to be much better than those prior to Pearl Harbor. They are likely to have superior definition, be much brighter and larger, and may have color as well. With

the use of mobile television units, it will be possible to send pictures of important events from many different places; and with the development of networks, large numbers of people will be able to view these pictures.

Add to FM and television the possibilities of facsimile and we have a most attractive outlook for communications. The transmission of writing, printing, photographs, and other images is now a well-established art according to experts who appeared before the Commission. While we are told there are still technical problems to work out, progress is being made and we may soon have effective simultaneous transmission of sound and facsimile images.

Out of this development will come new conveniences for the American people. By means of facsimile the man in the office can receive continuously complete and graphic news reports to aid him in his business or profession. The rancher in Montana who now may wait as long as a week to get his newspaper, may get the latest news with pictures directly recorded in his home.

Radio after the war will revolutionize and improve American industry. Application of high frequency radio to industrial operations has had a rapid growth in recent years. The telephone industry will make increasing use of radio. For example, the FCC recently approved conditional grants for the American Telephone and Telegraph Company to construct two experimental stations which are to be used as terminal points for a proposed wide-band, point-to-point radio repeater circuit capable of relaying telephone and other types of communication between New York and Boston. Another post-war prospect is the use of

radio for rural telephone service. There are other telephone developments which may come sooner than most of us realize. It is not visionary to predict that in the future television and facsimile may be combined with telephony. Two people talking long distance may be able to see as well as hear each other. Or if we call and fail to get an answer, we may, by means of facsimile, convey a message which the party called will find at his telephone when he returns. These operations are technically possible now.

Another important industry which has begun to use radio is the railroad industry. More than 30 years ago, radio communication was required for all ships at sea and for more than a decade, airplanes have used it for dispatching and safety purposes. Yet most of our railroads are still using flags, lanterns, and other conventional methods. What I have said in regard to railroads may be applied to buses, taxicabs, and trucks. The installation of radio communication on these common carriers will improve service, cut down the accident rate on the highways, and facilitate first-aid treatment in cases of emergency.

This post-war expansion of radio should be financially profitable for both industry and labor. In 1937, the total broadcast revenue, including networks and independent stations, was \$114,222,906. In 1943, this figure had leaped to \$215,317,774, a gain of almost 100 per cent. Net revenue from broadcast service in 1937, after all operating expenses but before federal income tax, was \$22,566,595. Last year it was \$66,475,586, almost three times as much. With the tremendous expansion of radio after the war there is reason to believe that this level of net revenue will be materially increased. Some manufacturers are estimating that 5,000,000 FM receiving sets will be made and sold during the first five years after the war. Some industrialists believe we may have as many as 2,000 FM stations operating within that period. The fact that there are already 268 applications for FM stations on file with the FCC tends to confirm this prediction.

There is a fertile field for expansion in the non-commercial side of radio. Public schools and institutions of higher learning, adequately sup-



PAUL A. WALKER

*Abstract of an address at Stephens College Radio Conference, November 18, 1944.

ported by public funds, could serve a real need, and particularly in those sections where private industry has not found it profitable to provide adequate radio service.

Educators are manifesting an increasing interest in the possibilities of FM broadcasting. Striking evidence is the fact that a large number of educators testified before the FCC in the recent hearing, urging that additional frequencies be assigned for this type of broadcasting.

On July 18, 1944, the FCC announced its willingness to give careful consideration to proposed state-wide plans for the use of educational frequencies. It was reported at the hearing that 28 states are now planning state-wide networks for educational FM radio.

In view of reports from educators who have used FM, there is no question as to its superiority over AM in the educational field, if transmitting and receiving installations are well constructed. Free from static and possessing high fidelity, it is ideal for group listening in the classroom. Cleveland, Ohio, schools, for example, have successfully used FM on a city-wide basis.

Fascimile will be a further aid to educational broadcasting. We are told that after the war, we may be able to buy FM receiving sets equipped with attachments on which images are reproduced from the broadcasting studios. This may mean the broadcasting of illustrated lectures in the fields of music, art, geography, and the like. The music teacher in the studio may write out the notes for her students to study and play. The geography teacher may draw maps as he discusses the lesson. The language teacher may not only pronounce the words but write them as well. The art instructor may transmit pictures and drawings to illustrate a lecture. The use of these visual aids should greatly enhance the value of educational programs and stimulate wider interest in them.

Envisioning the possibilities of the use of television in the American schools of tomorrow, we may see important events brought to the classroom, the dormitory, and the fraternity house. The actual reproduction of classroom activities may be brought to homes throughout the country. Students may see as well as hear

outstanding speakers throughout the world. This will give impetus to such programs as junior and senior town meetings and roundtable discussions. In fact, every important phase of life can be brought to the classroom and correlated with the instructional program.

In conclusion, radio has come a long way as an important mechanism of democratic society. Yet there are important and challenging frontiers ahead. New technological developments in communications may well revolutionize the world—bring a richer and fuller life to us all.

We face difficult problems in the immediate future. There is the problem of assigning frequencies so that all important radio services may operate

adequately. There is the continuing question of how we can make radio increasingly contribute to the culture and education of our people. Not only is this important to America, but it is important to other nations. In my opinion, no single thing will contribute more to international understanding and peace than a free flow of intelligence throughout the world. It is a challenging prospect for all. Beyond this episode of battling races and an impoverished earth, we see an ever-expanding radio which we hope will bring nations closer together and all humanity nearer to the Christian goal of peace on earth and good will toward men.—PAUL A. WALKER, member, Federal Communications Commission.

Noteworthy Programs

Radio News at Stephens

An interest in and an awareness of contemporary events is an important part of any effective program of training for intelligent citizenship. To this end, Stephens College, Columbia, Missouri, recently installed the Associated Press teletype news service, edited for radio. The college has, in this way, made an important expansion of facilities for keeping the campus "abreast of the news."

The radio department, through the organized efforts of staff and students, makes itself responsible for news dissemination. Three 15-minute newscasts are broadcast daily to the dormitories over the campus station. Also periodic programs of the analytical type attempt to answer the question, "What's behind the news?" On Sunday evening a weekly news summary is presented under the program caption, "It Happened During the Week." Other special programs which draw directly or indirectly upon the minute-by-minute news service are:

Monday: "Washington Inside Out," a student-edited version of a Washington reporter's story; *Tuesday: "Between the Lines,"* a program of comment and analysis; *Wednesday: "Preview of Tomorrow,"* a summary of developments in the scientific world; *Thursday: "Who Knows the Most about News?"* a program which serves as a "check up" test in current events; *Friday: "Side Show,"* a pro-

gram prepared and edited by students on selected human interest events of the week; and *Saturday: "Behind the War News,"* an attempt to summarize and coordinate the significant events of the week.

In addition to the above edited news programs, the campus station carries a number of transcribed programs such as "Beyond Victory," a discussion of post-war peace plans by experts in international affairs, and "Soldiers of the Press," a dramatization of the work of the press correspondent in the collection of news.

The teletype service is also utilized through the posting of late news bulletins in dormitories and other campus buildings, and plans have been made for 5-minute classroom news summaries to be tuned in, if desired, for class discussion and comment. As an additional service, all news received is sorted, edited, and sent to various departments according to likely interest.—Adapted from *Stephens College News Reporter*, December, 1944.

CBC Farm Forum

The National Farm Radio Forum began October 30 its fifth season of broadcasts over the Canadian Broadcasting Corporation network. Through this unique CBC broadcast, farm opinion has become known across the country and, at the same time, farm forum members have worked together to solve many of their own problems.

Farm Forum has been successful because farmers have a desire to become better informed and to play an active part in bettering conditions in their industry. Information obtained through broadcasts and study material has provided the educational background for a wide variety of community activities among forum members—such activities as establishing dental clinics in schools, the formation of cooperatives and credit unions.

The national organizations which cooperate in the presentation of the Farm Radio Forum are the Canadian Broadcasting Corporation, the Canadian Federation of Agriculture, and the Canadian Association for Adult Education.

The twenty 30-minute broadcasts constituting the 1944-45 schedule are divided into five series, each consisting of four programs. They discuss "Land—Foundation of the Community;" "People—Builders of the Community;" "Education for Rural Living;" "Let's Talk About Marketing;" and "The Community Broadens Its View." They are heard at varying times between 8:30 and 10 p.m. depending upon the location of the station.

The third series, "Education for Rural Living," began January 8 with a program on the topic, "Fitting Young People for Rural Living." The topic for January 15 was "Making Rural Schools Effective;" for January 22, "We All Have Something To Learn;" for January 29, "What the Forums Say About Rural Education."

Safety Program

"Traffic Tribunal" [KFI, Los Angeles], is a program devoted to educating the public in the Los Angeles area because of the large number of automobiles used there. Its success is particularly significant because it informs the public of new traffic rules and regulations and various traffic problems of the local Police Department. The series solicits public suggestions concerning hazards and laws to increase safety.

In the opinion of KFI, "Traffic Tribunal" has proved its value because during the five years it has been on the air the program has won second place in the National Service Contest conducted by the National Traffic Safety Council for cities of more than 500,000 population. Los Angeles also won first place over all the larger cities in California in a state safety contest.

Radio Workshops

Pawtucket H. S. Workshop

"Education for Victory" was the title of a series of broadcasts presented the past Spring by the Pawtucket, Rhode Island, high school radio workshop. Programs, which were presented on alternate Monday afternoons over WFCI, began March 6. They were all directed and produced by Henrietta C. Brazeau, director, Radio Division, Pawtucket Public School Department.

Each broadcast attempted to present some aspect of the school program so as to give the listeners a better understanding of what today's schools are doing for the students. Some of the topics treated in the series were: "The Place of U. S. History in the Secondary Schools," "The Value and Achievements of the High School Student Council," "The Contribution of the High School Art Department," and "Wartime Activities of the High School Science Department." Each broadcast included music by student groups and short plays presented by students enrolled in the radio workshop.

The first radio workshop broadcasts in Pawtucket were presented in October, 1941, when East high school was fitted with a radio studio. During the past year a broadcasting studio was opened in West high school. The Radio Workshop includes students from both high schools. Miss Brazeau also has radio clubs in four junior high schools, and radio broadcasting clubs in both senior high schools in addition to the workshop she directs.

Workshop Benefits

In the summer of 1944 I received my third diploma from a National Broadcasting Company Radio Institute. As a teacher of English and speech, I am often asked by other teachers, "What do you get out of it?" and "How do you use radio in teaching?" Here are some answers to those questions.

In 1942 I was a student at Northwestern, and in 1943 and 1944 at Stanford University. At Northwestern our laboratory was NBC in Chi-

cago, and at Stanford we had access to Radio City, San Francisco. Instructors were experienced radio performers and university professors.

In 1942 I went as instructor in speech, drama, and English to Norfolk Junior College, Norfolk, Nebraska. As a result of my first Institute experience I taught a class in radio speech and directed broadcasts sponsored by the school system. These included "School Day Communiqué," weekly quarter hour; PTA-sponsored monthly dramatizations of the school curriculum; and special program for other community organizations. These broadcasts were made possible through the cooperation of WJAG, Norfolk. My only special preparation had been Judith Waller's course, "Broadcasting in the Public Service," but work with the radio station gave me and the students experience in announcing, directing, acting, sound effects, and script writing.

In 1943 I enrolled in announcing, production, and control room operation at the NBC Summer Institute, Stanford University. After that summer I was able to help students in Nebraska who were interested in professional radio. The instruction I had received at Stanford gave me a chance to help relieve the manpower shortage at Norfolk the following year, since my students were trained to serve as part-time news editors and announcers at WJAG. Other announcers who had already been employed at the station also joined the class to improve techniques.

In the 1944 Stanford Institute I enrolled in script writing and radio for teachers, and was also a member of the Communications Workshop in the School of Education. The instruction in radio for teachers introduced the use of radio as a teaching aid rather than an end in itself. The workshop served as a laboratory for this work since it used radio plays and discussion programs as motivating devices in teaching the language arts.

As a result of this experience I am now teaching four classes of freshman English at Mountain View Union High School, Mountain View, California. Mine are not college preparatory students, and some present prob-

lems of retarded reading, speech defects, poor social and emotional adjustment. Our classroom procedure is built around radio. We are equipped with a recorder and public address system and have planned to broadcast regularly on recordings and to other classes in school. Students prepare scripts on news, sports, hobbies, and favorite stories. They write fan letters to radio programs, requesting sample scripts and pictures. They hold discussions, elect their own announcer and program manager. Spelling, grammar, vocabulary building, pronunciation, and speech technique are fundamental in radio production,

and correction of scripts and performance is constant.

In my work I have found that radio training by commercial stations and universities has given me a new, exciting teaching aid, one that is sound in performance because it is based on firsthand knowledge. As a radio listener I believe that the most important gain from radio institutes is an insight into the problems of the industry and the progress of the industry itself in solving these problems. I have been led to appreciate the best in radio programs, and to criticize the rest more intelligently.—MARJORIE J. McGILVREY.

justice to all educational stations, and it serves to warn them of the beginning of further attempts by the Commission to limit the effectiveness of the educational stations as was the case all too often in the early 1930's.

It is to be hoped that the FCC will reconsider its action in the near future and permit WOI to resume its important service. Do not the well-established needs of a majority of Iowa farmers—a stable and permanent body of listeners—for a non-commercial, sustaining service, rank above the transitory needs of a minority of Los Angeles war workers—here today and gone tomorrow—for a very ordinary commercial program at an hour when the large majority of listeners are asleep?—TRACY F. TYLER.

Idea Exchange

FCC Hits Education

Recently the FCC made what appears to be an extremely unfortunate decision from the educational standpoint. The decision, announced December 9, greatly reduces the effectiveness of Station WOI, Iowa State College of Agriculture and Mechanic Arts, a station which has a long record of service and achievement in the cause of education.

WOI, under the decision, is not permitted to broadcast during the months of December, January, and February after 8 a.m. until local sunrise time when sunrise occurs after 8 a.m. Between 6 a.m. and 8 a.m. WOI is required, during the same months, to reduce its power from 5 kilowatts to 1 kilowatt. Furthermore, WOI is limited to 1 kilowatt from 6 a.m. until local sunrise during the other months when local sunrise occurs after 6 a.m. These three curtailments were ordered to "protect" Station KFI, Los Angeles, which also broadcasts on the 640 kilocycle frequency.

Commissioners Walker and Durr concurred in the decision in order to make possible even this limited operation of WOI prior to sunrise in Ames, although they favored granting WOI the authority to operate "at its full power of five kilowatts from 6 a.m. CWT to local sunset."

It should be noted that the Commission's decision reduces the area and population served by WOI to approximately one-third of normal. This was done to provide greater

coverage between 4 a.m. and 6 a.m. PWT, to KFI, whose programs, according to Commissioners Walker and Durr in their dissenting opinion, "consist mainly of recorded and transcribed musical entertainment and advertisements, except for a news program carried at 6:15 a.m. and a national network program known as the 'National Farm and Home Hour,' which appears to have been broadcast on some days prior to the hearings, but which has since been dropped from the network except for one day each week."

Space prevents the giving of detailed treatment of all angles of the case. The early morning service which WOI has given to the farmers and other early risers in Iowa and neighboring states for a great many years has been too well publicized to need further elaboration. The "Music Shop" program, for example, which has had such an important effect in raising standards of musical taste has been used as a model by many other radio stations. Commissioners Walker and Durr summed this up very well when they wrote, "A full grant of WOI's application would not provide WOI listeners with a new service at the expense of a service long enjoyed by listeners of KFI. On the contrary, it would merely restore to WOI's listeners a very important service which they had received for a long period of time prior to February 9, 1942, when the Commission required its discontinuance."

This action by the FCC is regretted by all radio educators. It is an in-

An English Teacher Uses Radio

If statements incorporated in *Basic Aims for English Instruction*¹ and *The Role of the English Teacher in Wartime*² are accepted as tenets of faith by teachers of English, the study of radio is a necessity in the English classroom. As an avenue of approach to the realization of the goals for English instruction radio deserves serious consideration. Visualize the implications of the following statements for radio and the teaching of English:

As teachers of English, we recognize that we have a specific contribution to make toward winning the war and insuring the victory of democratic ideals: [1] Through reading and discussion we can help young people to sense what it is that America is fighting for by developing an understanding of democratic ideals and by stimulating devotion to them. [2] In the teaching of English we are in a position to promote national unity: [a] through the democratic integration of diverse cultural groups, [b] through recognition of the unique contribution of each to our national culture, [c] through emphasis upon the contribution which America has made to each of them. [3] The teaching of English in wartime will concern itself with the needs of the individual for social and personal adjustment.³

Radio programs offering motivating and supplementary values in achieving these goals may be divided into two groups: [1] programs planned for a wider audience than that of the English classroom and recommended as out-of-school listening for pupils, [2] programs especially designed for classroom listening.

Following is a list of radio pro-

¹Smith, Dora V. [chairman]. *Basic Aims for English Instruction*. Chicago: 1942. Pamphlet No. 3. National Council of Teachers of English.

²The National Council of Teachers of English.

³*The Role of the English Teacher in Wartime*.

grams which resourceful teachers of English may find helpful in achieving their purposes in the high school.⁴

OUT-OF-SCHOOL LISTENING

DRAMA—Cavalcade of America⁵—Mondays, 8-8:30 p.m. NBC. Among the broadcasts in this series have been dramatizations of the best selling biography, *Yankee from Olympus*, and of Maxwell Anderson's play, *Valley Forge*.

Lux Radio Theater—Mondays, 9-10 p.m. CBS. As in the case of *Berkeley Square*, offerings have sometimes been both stage plays and motion pictures.

Words at War—Tuesdays, 11:30-12 p.m. NBC. These dramatizations of current books on war are presented in cooperation with the Council on Books in Wartime. Seldom does a really important book fail to be broadcast.

Freedom of Opportunity—Fridays, 8:30-9 p.m. MBS. Presented are the life stories of some of America's outstanding young men.

We Came This Way⁶—Fridays, 11:30-12 p.m. NBC University of the Air. Unfolded is the drama of the world struggle for freedom and the contribution of various individuals to the cause of liberty.

The Baxters—Saturdays, 1:30-1:45 p.m. NBC. Relationships of home and family life in war time are portrayed in this drama produced in cooperation with the National Congress of Parents and Teachers.

The World's Great Novels—Saturdays, 7-7:30 p.m. NBC University of the Air. The classics tentatively scheduled for winter and spring include *Vanity Fair*, *Jane Eyre*, *Les Misérables*, *The Scarlet Letter*, and *Huckleberry Finn*.

BOOK REVIEWS. Invitation to Learning—Sundays, 11:30-12 a.m. CBS. Books scheduled for review soon include Addison's *Spectator*, Cooper's *The Spy*, Poe's poems, and de Maupassant's short stories.

Of Men and Books—Saturdays, 2-2:15 p.m. CBS. John Mason Brown, associate editor and critic for the *Saturday Review of Literature*, each week reviews selected current books.

⁴All time listings are EWT unless otherwise stated.
⁵Teachers desiring to utilize this series may be interested in the free weekly 4-page pamphlet, *The Cavalcade of America*. Write to E. I. duPont de Nemours and Company, Radio Section, Wilmington 98, Delaware, and ask to be placed on the mailing list.

⁶Accompanied by a handbook published by Columbia University Press. Write to director, University Extension, Columbia University, New York 27, N. Y., for an announcement containing lists and full details of the 1944-45 courses, NBC University of the Air.

GROUP DISCUSSION. University of Chicago Round Table⁷—Sundays, 1:30-2 p.m. NBC. Major issues confronting men and women of today are analyzed by experts.

American Forum of the Air—Tuesdays, 9:30-10:15 p.m. MBS. Representatives of government, business, and labor meet to discuss mutual problems.

America's Town Meeting of the Air—Thursdays, 8:30-9:30 p.m. Blue. Now sponsored by *Reader's Digest*, this is the oldest audience-participation forum program on the air.

MUSIC. Calling Pan America—Thursdays, 6:15-6:30 p.m. CBS. Song and folklore characteristics of each country's culture are presented from various Latin American capitals.

Music of the New World series, "Music of American Cities"⁸—Thursdays, 11:30-12 p.m. NBC University of the Air. Contributions to American music by cities of the Western Hemisphere are traced.

IN-SCHOOL LISTENING

TRANSCRIPTIONS. Some of the best coast-to-coast broadcasts have been recorded. Information about available transcriptions may be obtained by writing to the Recordings Division of the American Council on Education⁹ and to the United States Office of Education.¹⁰

SCHOOLS OF THE AIR. CBS American School of the Air¹¹—Many of the five programs presented are of interest to high-school students: Mondays, *Science Frontiers*, dramatizations of the work of scientists in diverse fields and the contribution of their skills to the advancement of human welfare; Tuesdays, *Gateways to Music*, broadcasts of great music with dramatized incidents from the lives of the composers; Wednesdays, *New Horizons*, a broadcast designed to further inter-

⁷The complete text of each round table discussion may be obtained from the University of Chicago Round Table, care of local NBC station.

⁸Copies of the published handbook may be obtained by sending 25 cents to Southern Music Publishing Co., Education Division, 1619 Broadway, New York 19, N. Y., or to Music of the New World, NBC, 30 Rockefeller Plaza, New York 20, N. Y.

⁹Address all inquiries about educational recordings to Emilie L. Haley, executive secretary, Recordings Division, New York University Film Library, Washington Square, New York 3, N. Y.

¹⁰Write for the free publication, *Transcriptions for Victory*, Educational Radio Script and Transcription Exchange, U. S. Office of Education, Washington 25, D. C. Accompanying many of the recordings of radio programs are handbooks for teachers and listeners such as the one written for the *Americans All, Immigrants All* series, which may be obtained for 25 cents from the same organization.

¹¹Full details of these programs are given in the teacher's handbook, *CBS American School of the Air*, available free of charge from local CBS stations.

national understanding through the study of geography; Thursdays, *Tales from Far and Near*, dramatic versions of stories from classical and current literature; and Fridays, *This Living World*, dramatizations and discussions of social issues. These programs are heard in the Eastern Time Zone at 9:15 a.m.; in other areas, at times set by local CBS stations.

WLS School Time¹²—Although these five programs are designed for pupils in the elementary grades, at least one, *This Is My America*, broadcast at 1:15 p.m. CWT Mondays, has values for pupils in the English classroom of the junior high school.

Wisconsin School of the Air¹³—Three of these eleven programs planned for elementary school children have the "exploratory" qualities needed in broadcasts for the junior high school: Mondays, *A Field with Ranger Mac*, programs in nature and conservation; *Exploring the News*, discussions of world news and geography; and Fridays, *Book Trails*, a series of broadcasts about children's books. These programs are heard at 9:30 a.m. and 1:30 p.m., CWT.

Keeping up with radio programs. In addition to the aids already mentioned, the free monthly or weekly schedules prepared by NBC¹⁴, CBS¹⁵, Blue, and MBS¹⁶ of their principal educational and cultural network programs serve as further sources of information for teachers who wish to utilize radio more effectively—INGRID STROM, instructor and critic teacher in English, University School, School of Education, Indiana University.

Who Are the Educators?

It is time to seek a redefinition of the relationship existing between the radio people guided by an educational philosophy and the commercial radio interests.

We all remember the old conflicts [happily now disappearing] between the educators and the commercial broadcasters in regard to program-

¹²Write to WLS School Time, 1230 Washington Boulevard, Chicago 7, Ill.

¹³Write for the free bulletin, *Course Outlines of Programs for Schools*, Radio Station WHA, Madison 6, Wisconsin. Also published are detailed manuals to accompany each series. These range in price from 15 cents to 50 cents each.

¹⁴Send request for *This Is the National Broadcasting Company*, Room 217, 30 Rockefeller Plaza, New York 20, N. Y.

¹⁵Write for *CBS Listener's Guide*, Department of Education, Columbia Broadcasting System, 485 Madison Avenue, New York 22, N. Y.

¹⁶Ask for *Network News Weekly* and the *Program Folio* from the Mutual Broadcasting System, 1440 Broadway, New York, N. Y.

ming. The broadcasters maintained that all educators wore their hair long and insisted on draping it over the mike while broadcasting. The educators on their part accused the broadcasters of interest in showmanship [whatever that was] to the exclusion of intelligent program content.

In the place of these old conflicts some new and more significant ones have been developing. It is important that educators recognize the fact that they are losing the opportunity for leadership in educational radio.

What are these new conflicts? Number one is the belief, on the part of the commercial broadcasters, that professional radio people are the ones to teach the various techniques of broadcasting. This belief has taken the form of institutes [usually in "cooperation" with some university or school] run by stations or networks. These institutes undertake to turn out announcers, writers, directors, control room operators, actors and the like, in "glamour" courses much too short to provide more than an introduction to these techniques.

Conflict number two is a logical corollary to conflict number one. If the commercial stations and networks can train radio personnel without the assistance of the existing courses in the schools, the training of teachers in the utilization of educational radio programs can also be carried on by the stations and networks. Examples of these two types of endeavors can be found in the September issue of the AER JOURNAL.

This editorial is no attempt to point the finger of academic scorn at stations and networks with the initiative and financial resources with which to hold such institutes. Instead, it seeks to ask the teachers of radio and the educators concerned with utilization of programs the question, "What are you doing to improve realistic instruction in radio technique, and the educationally sound utilization of programs?"

Are you helping educational radio

to chart its own course? Or, are you as educators content to let commercial radio people set the course?

Who are the educators?

—RALPH W. STETTLE, Lt. [jg] USNR, on leave from the Department of State; and AMO DE BERNARDIS, Lieut., USNR, on leave, superintendent, Audio-Visual Aids, Portland [Oregon] public schools.

Lessons from the Air

A new motion picture titled "Lessons from the Air" is now available for those who wish to learn more about the workings of educational radio in Britain. This film shows all the details of program planning right from the beginning of the idea to the actual broadcast. It should be of special interest to all groups concerned with the serious study of educational broadcasting.

"Lessons from the Air" was made in England by the Ministry of Information for distribution in that country only, but due to the tremendous interest in educational radio here, it is now made available through the British Information Services.

Although "Lessons from the Air" places most of its emphasis on radio at the elementary level, the implications are present for its use at the higher levels. The story of the BBC educational broadcasts is told by means of excellent photography that employs the film medium to good advantage and gives a sense of actually experiencing the broadcasts. Scenes of the children in the classroom are particularly good, and serve well to connect up the episodes which show the planning and rehearsal that goes to make a finished educational broadcast.

"Lessons from the Air" can be obtained from the British Information Services at 30 Rockefeller Plaza, New York 20, N. Y., or through one of its local offices. It is a 16mm sound film and runs for 15 minutes. The service charge is 75 cents. It may be borrowed by any group or individual.

the existence of a state of war with Japan be recognized, and that of Dec. 11 asking for the same recognition regarding Germany and Italy. This transcription, made by the Domestic Radio Branch of the Office of War Information at the request of the Federal Radio Education Committee, U. S. Office of Education, is for loan only. Other recordings, made by commercial companies, are for sale.

Willkie, Wendell. Report on his world tour. 33 r.p.m. 3 16-in. transcriptions. 45 min. in length. This is a recording of a broadcast made by Mr. Willkie on October 26, 1942, dealing with the war-time conditions in the major allied nations. It is issued by the same office as the Roosevelt recording and is available in the same way.

Chiang Kai-Shek, Mme. Address before Congress, on February 18, 1943. This is recorded exactly as broadcast. 33 r.p.m. 1 double 12-in. record. 22 min. in length. Note that this record can be played at 33 r.p.m. only.

Washington, George. Farewell address. Selections, read by Wesley Addy. 78 r.p.m. 12 in. 4 min. Columbia set E6 [36260].

Jefferson, Thomas. First inaugural. Selections, read by Wesley Addy. On opposite side of record listed above.

Lincoln, Abraham. The Gettysburg address. Same as above, No. 36261. There are other recordings of this same address, including one read by Charles Laughton [Columbia S-271-M].

Gladstone, William Ewart. Personal greeting. 78 r.p.m. 12 in. 4 min. Made in 1888, this is one of the earliest rerecordings in existence. Interesting from an historical point of view though practically unintelligible. The narrator repeats Gladstone's words and it is his actual voice. [Voices from History]. Cost \$1.50. Produced and distributed by the General Records Co., New York, N. Y.

Some other recordings in this series are: *Barnum, Phineas T.* I thus address the world; *Bryan, William Jennings.* Immortality. 1904. Preceded by Ira D. Sankey singing one of his famous hymns; *Earhart, Amelia.* Woman's place in science [1936]; *Edison, Thomas Alva.* 1908. Commemorates the fiftieth anniversary of the laying of the first Atlantic cable and the twenty-fifth anniversary of electric

Current Recordings

Historic Addresses

Roosevelt, Franklin Delano. War messages to Congress, Dec. 8 and 11, 1941. There are several recordings of these messages, both on the 78 and the

33 r.p.m., with similar titles. This particular one, in a series of "Historic Speeches," combines on one 16-in. recording, 33 r.p.m., 12 min. in length, the speech of Dec. 8 requesting that

lighting in New York City; *MacDonald, James Ramsey*. Tribute to Robert Burns. [Interesting also, because of the introduction by George Bernard Shaw]; and *Wilson, Woodrow*. A fireside chat [dealing with the American Indian]. There are also recordings of speeches on momentous occasions, by King George V [1928]; Edward VIII [1920, 1936]; George VI [1939].

Sinclair, Upton. To the conquered peoples of Europe. Broadcast February, 1941. 33 r.p.m. 16 in. 30 min. May be obtained from Upton Sinclair, 424 Madison Ave., New York, N. Y. Prepaid price \$4. A heartening, personal talk about the conditions which a democratic country offers, with words of comfort to those living under oppression.—ALICE W. MANCHESTER, Ohio State University.

tional power, he will be a good broadcaster." Even the best of books would be of little value here.

Her own station-break summary of the advice given in her book indicates that even the best of handbooks is no magic key for would-be broadcasters: "Before you launch out on a career become familiar with the best methods of preparing and presenting material, become equipped with a well-rounded education, learn the mechanics of the trade, and get as much experience in a professional studio as you can."

It is in the latter respect that broadcasting companies come into the story; this is the industry's responsibility. With "positions in the field of radio speech and writing going begging for trained and efficient men and women of all ages," stations should assume more responsibility for workshops and apprentice training—LEON C. HOOD.

Modern Radio. By KINGDON S. TYLER. New York: Harcourt, Brace & Co. 1944. 238 pp. \$2.50.

Tyler, an inventor and engineer, serves the Columbia Broadcasting System as supervisor of design and installation of special radio and television equipment, also the installation of commercial broadcasting transmitters, frequency modulation, and international transmitters and antennae. His book provides the best description available of the physical aspects of radio as perceived in studios. He describes studio design, sound effects, microphones, the studio control room, the master control room, broadcasting antennae and transmitters, frequency modulation, the television studio, the television transmitter, colored television, radar. His account is made more understandable through the illustrations that have been provided—28 drawings and diagrams by James MacDonald and 40 photos.

An interesting chapter forecasts possible improvements in radio. One that Tyler stresses is better methods of sound reproduction. Included among these would be what he calls "binaural reproduction;" an illusion that sounds are coming from at least two directions, similar to our hearing the piano on one part of the concert stage, the drums on another. In connection with television, engineers are likewise working on three-dimensional effects.—MAX J. HERZBERG.

Reviews

Radio Production Directing. By ALBERT CREWS. Boston: Houghton Mifflin Company. 1944. 550 pages.

This is a volume in a new series, "The Houghton Mifflin Radio Broadcasting Series," of which Crews—former chairman, Radio Department, Northwestern University, and now production director, Central Division, NBC, is editor. The idea of such a series, says Crews, grew out of the Summer Radio Institute conducted jointly in 1942 by Northwestern and NBC. It was found that the lack of suitable textbooks was a great handicap, and to meet the need NBC has commissioned a series of manuals.

Radio Production Directing makes an excellent beginning. It covers much more than its title indicates; it is in fact a clear, forcible, and valuable introduction to the entire field of radio. The physics and the physical material of radio, the search for talent, the general procedures employed in a studio, the production of various types of programs, and production directing as a career are amply covered. There are 30 plates to make Crews' admirable explanations still clearer. It is obvious throughout that his book grows out of a vast amount of practical experience.

With respect to two points only will the reader be inclined to find a little fault with Crews. He says practically nothing on the subject of educational broadcasting—half-a-dozen perfunctory lines. While it is true that, to be effective, educational broadcasts must reproduce the technique of radio at its best, it is also true that this is by no means in general the case. Crews, of all men, must know why; and one wishes he had told us. He is, furthermore, unduly cautious in his remarks on the use of recordings. The war has, for some reasons that are obvious and

others that are not, greatly extended the use of these in commercial broadcasting. Some of the objections made in the past to the use of them on broadcasts were absurd, and the whole subject needs review. This is quite aside from the often fruitful use of recordings in the classrooms.—MAX J. HERZBERG.

How to Speak and Write for Radio. By ALICE KEITH. New York: Harper and Brothers. 1944. 240 pp. \$3.00.

The author, now director, National Academy of Broadcasting, Washington, D. C., is a pioneer in radio education having served as the original broadcasting director of the American School of the Air and director of educational activities for the Radio Corporation of America when the Damrosch School Concerts were started.

She has drawn from her extensive experience to compile a meritorious manual of broadcasting technique. The examples of various types of scripts and the terse and pointed explanations should be of considerable assistance to persons learning the use of the radio and the public address system. Four-fifths of the book is devoted to models of professional scripts printed in replica, selections, which compared with similar books on technique, are outstanding in scope and as guides for composition and practice pieces for speakers.

The final chapter consists of a discussion on breathing, resonance, projection, inflection, enunciation, and pronunciation, and a few quick hints on how to behave before a microphone. The substance of her advice claims that "If [the speaker] has learned how to speak clearly and with a smooth even flow of breath, if he interprets with intelligence and emo-

**"He that governs well, leads the blind;
But he that teaches, gives him eyes."**

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